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At mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.

—*Hor., Sat. I, ii. 66.*

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OBVERSE, SILVER.



REVERSE, SILVER.



OBVERSE, BRONZE.

MEDALS OF THE OLYMPIC GAMES, 1896.

AMERICAN JOURNAL OF NUMISMATICS.

AT MIHI PLAVDO
IPSE DOMI, SI AVL AC NYMMOS CONTEMPLOR IN ARCA.

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NOTES ON CONTORNIATE MEDALS AND THEIR PURPOSE

COMPILED FROM VARIOUS AUTHORITIES.¹



HERE have been occasional references by contributors to the *Journal*, to the singular group of medals known as "Contorniates," but no account of the pieces themselves has ever been given in this magazine; many collectors of ancient Roman coins and medals are unaware of their existence, and among those who have any knowledge of them, there seem to be few who have succeeded in obtaining examples for their cabinets. This is due, probably, not so much to the rarity of the medals themselves, as to a lack of information concerning them. That they are rare, so far as American collections are concerned, will be readily admitted, and we can not now recall a sale in which one has been offered in the United States. We may add that in our Public Libraries and in the Private Libraries accessible to us, we have been able to find very few works on the subject, which can be consulted by an American student who may wish to learn something concerning these pieces. Pinkerton's "Essay on Medals" published in 1784, has something to say of them, and his theory of their probable use will be referred to later. Some notes on the subject will, it is thought, be of interest to those of our readers whose taste for numismatics has led them to turn from the study of the early Colonial coins, and the varieties in the first issues of our National Mint, to the attractive types of ancient Roman and Greek coins which so largely claim the study of numismatists abroad.

Of more recent times, among the best authorities on Contorniates we may name Mons. Fr. Lenormant, of the French Institute, who devotes an

¹ In compiling these notes the writer has endeavored to give to the reader an outline of the various theories concerning this interesting class of medals. He has none of his own to advance, but has endeavored to

state as fairly as possible the various arguments of eminent authorities, concerning the objects for which they were probably struck, and the singular devices they bear.

interesting chapter (the eleventh) to discussing their purpose, in his *Monnaies et Médailles*, published at Paris,¹ and Sabatier, whose *Description générale des Médailles Contorniates* was published at Paris, in 1860, and illustrated by nineteen plates. This latter work, we regret to say, is not to be found either in the Public Library, or that of the Athenaeum, in Boston, nor in the Library of the American Numismatic and Archaeological Society, of New York, rich though the latter is in valuable books on the science. Some fugitive papers, with descriptions of individual medals and comments upon their devices and possible objects, have been printed; there are two or three in the *Revue Numismatique Française*, Volume V (1840); a later essay, with a list of the Contorniates in the cabinet of a noted French collector, which were exhibited in one of the great Expositions at Paris some years ago, appeared in the *Annuaire* of the Numismatic Society of France. Havercamp, in his excellent work on the Coins of Alexander, has a chapter on Contorniates, and Eckhel, in his famous volumes on the Money of the Ancients, gives the substance of what was known or believed in his time. There is a brief but interesting chapter on the subject, apparently based on Sabatier, in one of the series called "Manuali Hoepli,"—"Monete Romane"—compiled by our learned co-laborer, Cav. Francesco Gnechi, Vice President of the Italian Numismatic Society, and an Honorary Member of the prominent Numismatic Societies of England, Belgium, Switzerland, etc. The latter work, and Lenormant's, are well illustrated with photogravures from originals; to these we are indebted for a large part of the information here given. The other authorities cited above, have also been consulted. In addition to those we have mentioned, Stevenson, in his Dictionary of Roman Coins, devotes considerable space to Contorniates, and I have also found a number of references to them in works published on the Continent. Unfortunately for our purpose, these are not at present accessible. It is hoped, however, that in a future number of the *Journal*, we may be able to give some further information derived from these sources.

The name of "Contorniates" is given to a particular class of Roman medals, usually of bronze, and cast, with designs in slight relief, occasionally retouched with the burin, and ranging in size from twenty-five to forty millimetres, or from sixteen to twenty-six, American scale, resembling in some respects the Imperial bronze medallions, but thinner and lighter, and which, as is generally admitted, clearly could never have been intended for use as coins. They have characteristics peculiar to themselves, by which they may be readily distinguished from all other pieces. Chief among these is the circular groove which surrounds the devices just within the edge of the medal; this groove was apparently added after they were cast or struck, by

¹ The date of publication is not given in the copy consulted, and we have not ascertained it, but it was before 1883, and probably several years earlier.

means of a lathe, and from this "turned groove" they derive their name.¹ That this groove was subsequently added (*i. e.* after casting), appears from examples which have been found, notably one which was formerly in the cabinet of the Marquis de Pina, concerning which Mons. Greppo wrote an interesting paper in the *Revue Numismatique* (1840), cited above, where the illustration shows on one side the head of one of the Roman emperors; a portion of the upper part of the letters originally borne upon this side of the piece has been removed in turning the groove; enough of the base of the letters remains however, to enable us to read the words with a fair degree of certainty.

A difference of opinion exists as to which is the true obverse and which the reverse of these pieces. It has been claimed by some authorities that in accordance with the usual custom, the side which bears the head should be regarded as the obverse. These heads are usually shown in profile, and represent those of a few of the Roman emperors, Augustus, Nero, Trajan, Antonine, etc.; of famous poets, Horace, Vergil, or Homer; of Alexander the Great and other historic characters, philosophers, orators or rhetoricians of Greece and Rome; of Rome personified; of mythologic deities, Minerva and Apollo the sun-god, Jupiter-Serapis, the Roman Mercury, whose temple stood near the Circus Maximus, Hercules, etc.; portraits of favorites of the Circus, horses and drivers, frequently accompanied with their names. On the other side we find various types—scenes from the Homeric poems, the Iliad or the Odyssey, as for example, Ulysses tied beneath the ram of the Cyclops, and Hephaistos or Vulcan, examining the shield of Achilles; mythic events described by the poets, adventures of the gods or fabled heroes of antiquity, such as Bellerophon mounted on Pegasus and attacking the Chimera, which are very curious. Others have scenes from veritable history, but a large majority relate to the games of the amphitheatre, showing chariot races, or a single chariot with galloping steeds and their driver, sometimes, as on the obverse, accompanied by a name, as STEFANUS, or by a word or two, apparently a prayer for the success of a favorite charioteer in the Circus, or it may be some gladiator, as IOHANNES VINCAS [Mayst thou conquer, John!]; but in a large number of instances the type tells its own story, or represents some event so familiar that it needs no explanatory legend: then again they show skillful feats by cudgel players, and musical contests. The mythologic scenes, as Lenormant observes, are themselves allusive to those on which the most celebrated plays were founded. A few medals have been discovered, which with greater or less fidelity, and in a servile manner, copy the types of ancient imperial coins. These various devices, as most writers have claimed, furnish us the only clue we have to the original purpose of the

¹ The etymologic signification of the word Contorniate is "turned with a lathe" the root word *turnus* (Latin) or *τόρνος*, meaning a lathe, or a turner's chisel.

This groove, says Lenormant, is found also on certain medals of Emperors later than Constantine, which are not properly included among Contorniates in his opinion.

medals. The dispute as to which side properly deserves to be called the obverse, therefore, can be determined only when authorities are agreed as to their purpose. Lenormant, whose theories will be given below, calls the bust side the obverse.

As to the epoch to which they should be assigned, we find it stated that writers are generally agreed that Contorniates belong to what is known as the Byzantine period, probably not earlier than the time of Constantine the Great, and not later perhaps than a century and a half after his reign. Lenormant says the greatest number date from the interval between Valens (A. D. 364) and Anthemius (A. D. 467). No inference of a greater antiquity is to be drawn from the fact that the heads of sovereigns of a much earlier date, poets of the Augustan age, and even Homer and Alexander, are shown upon them. Some bear Greek words or legends, but all are believed to be of Western origin. They have little artistic merit, not excepting those cases where the type follows some well known device, and the workmanship is always poor on the best of them; while the orthographic and historical errors, and the corrupt Latin which often mark them, not only corroborate this theory, but to a certain extent show the class of persons for whose use or amusement they were provided.

So far, then, we consider authorities are generally agreed; but as to their origin, — by whom struck — or the purpose for which they were issued, no such agreement has been reached: many conflicting theories have been proposed, to which we shall next refer.

The period when they appeared, as has been said by Greppo, was that when Christianity, after a persecution of three centuries, had brought the rulers of the world to submit, outwardly at least, to the cross, and the ancient religions of Greece and Rome had begun to fade away before the faith of which the cross was the symbol. We may well wonder, then, when we find such types on pieces issued under the reign of those who professed to be Christians; for the old Homeric myths could not then have been considered, as they are by us, merely as interesting subjects of classical study. There was much truth in the remark attributed by Chateaubriand to Cyril, Bishop of Jerusalem: "Perhaps the day will some time come when the lies accepted as truth by the common people of antiquity will be regarded as nothing more than ingenious fables, the subject for the poet's lay. But now they darken the spirit and the understanding of those who believe them; they hold one under a life-long bondage to error, unworthy of a man of sound judgment, and they destroy the soul after death."

While it is difficult, therefore, to discover any satisfactory reason for supposing that Contorniates were issued by order of the sovereign, — an act which seems inconsistent, if not blameworthy, in those who professed the Christian faith, — yet there are instances well known to numismatists, where

such a course has been allowed, if not officially directed or approved: it is sufficient to note that under the sons of the first Christian emperor, under Jovian, Valentinian, Valens, and even Gratian, the gods of ancient Rome and especially those of Egypt, appear on medals which are believed to be official, although not on current coins of the Empire; and this is the case notwithstanding that on other medals of the same reigns we see the cross, the Christian monogram *Chi Rho*, and the famous legend of Constantine's vision, *In hoc signo vinces*. We may also note that the early Christian emperors, even down to Gratian, retained the title used by their pagan predecessors — "Sovereign Pontiff" (*Pontifex Maximus*); they long permitted the altar dedicated to Victory to stand in safety, and many other facts might be adduced to show that they were Christians in name only, and that no scruples of conscience would have prevented them from suffering such devices to be placed upon the medals, whatever may have been the purpose for which they were used. Theodosius, when he humbled himself before St. Ambrose, Archbishop of Milan, and publicly entreated pardon before the congregation for his misdeeds, was the first, in the judgment of many historians, who permanently renounced the heathenism which had manifested itself so frequently in the conduct of his predecessors, in spite of their Christian profession. We cannot therefore consider these devices as having a marked incongruity with the period to which they are universally attributed.

Among the various theories offered to explain their use, it has been supposed by several writers that they had some complimentary or flattering reference to those Emperors who had sought popularity by providing spectacular shows for the amusement of their subjects: others — for the reason that so many of these devices relate to games, or to the mythic stories occasionally represented on the stage — have believed that they must be connected in some way with the theatre, but whether as a sort of advertisement of special games, or as tickets of admission, they are not agreed: others still would find in them pieces designed to be thrown by the populace as rewards to the victor in the games of the Circus, thus serving as means by which the poorer classes might follow the fashion set by the wealthy, who lavished valuable and often princely gifts on a conquering gladiator, the favorite in some sharply contested chariot-race, the victor in a dangerous combat with some wild beast in the arena, the winning horse which received the plaudits of the people and special honors, — as in the modern bull-fights of Spain the maddened beast wins the bravos of the spectators: this theory seems much less reasonable than the others, for as the pieces had but small intrinsic value, and none whatever as money, they would have been hardly worth picking up from the dust, except as evidences of popular favor; others again, and among them very high authorities, have regarded them as a sort of amulet, whose mystical power, when the invocation it bore was uttered, or when the piece

was worn in the conflict, might aid some hardly-pressed contestant. None of these theories are so convincing as to have been unanimously accepted.

The intrinsic value of Contorniates may well have been greater than the price charged for admission, when an entrance fee was exacted; but it is well known that the Emperors sought for popular favor by making liberal provision, not only from the public treasury but from their private means, for the amusement of their citizens and the restless bands of soldiers who garrisoned the capital and thronged the benches of the amphitheatres, and to these exciting spectacles free admission was often given to all. The theory that these medals were designed to be used as tickets of admission to these games, therefore, finds little to support it, and has few advocates at the present day.

As talismans, or amulets, it is claimed, though with less force, they were of a form unsuitable to be carried; but if we admit this hypothesis, the significance of the different heads remains to be explained. Lenormant, from whom we shall next quote, rejects the theory that they were entrance tickets, and believes they were of a talismanic character, and he proposes an explanation for the heads of the Emperors, and some of the other personages. His remarks on these various points we give below:—

It was because they had favored and protected the sports of the Amphitheatre that the heads of earlier Emperors were placed upon these pieces. Thus they served to recall what those princes had done to develop these sports. Two especially appear—Nero and Trajan,—a singular association of posthumous popularity: the one a most odious monster, and the other, one of the best of Roman Emperors. This is explained by the fact that the former instituted the Quinquennial Games, and the latter greatly enlarged the Circus. We must not forget that among the people of Rome the memory of Nero did not arouse the execration he deserved; on the contrary, he was most popular among those who frequented the Circus and the Amphitheatre, and were passionately fond of these spectacles. He was *par excellence* the imperial sportsman, the one who had done most to enhance the splendor of these amusements, and the first who himself took part in them.

They certainly had some reference to the sports of the Circus; indeed, it is impossible not to see a close relation between the Contorniates and the spectacles: they are not money, neither are they more commemorative than those struck by the Government; these pieces however, did not emanate from public authority, but show by their style and workmanship that they were issued by private makers.¹

¹ In this respect the old Romans seem to have had just such a class of medal-makers among them as those who struck the jetons of much more recent times, like the tokens which extolled the glory of Vernon, and

those which scoffed at the folly of John Law and his wild schemes, which certain parties of to-day are striving to repeat, regardless of the lessons of history.

Pinkerton has conjectured that Contorniates, like the *Tessarae*, were tickets, distributed to give entrance to the Circus, etc. This explanation seems admissible for only a small number, such as those which bear copies of ancient coins, and could have no other use than to serve as jetons or counters. There are two which bear the head of Nero, which from the type of their reverses, it would seem could only have been intended to give a right to a share in the public division of food. The same explanation agrees very well with another which has on the obverse the Emperor Placidius Valentianus (died 455), and on the reverse Petronius Maximus (by whom he was slain) presiding at the games.

We must notice again, Lenormant observes, that on Contorniates we never find figures indicating such and such a seat, or such and such a row of places, as we do on the true *tessarae* for the theatres and other places where the contests were held: on the contrary these figures are never lacking on any known example of the latter issues, and these indications of the location of seats were necessarily put upon the tickets which gave admission to the theatre and the Circus. It is also difficult to reconcile Pinkerton's theory with the wish *VINCAS!* sometimes expressed in Greek, *NIKA*, so frequently united on the legends of Contorniates with the name of some favorite steed or driver, whose portrait they bear, and sometimes also associated with the emblem of the faction which favored him. The magistrate who gave the spectacle could not, consistently with his official duty, take sides with one or another of the racers who strove for the palm, and signify his favorite on the tickets which were distributed to all who desired to attend. But even were it possible to admit that some of the Contorniates were intended to be used as tickets, this theory will only apply to a very small portion of them; we must seek elsewhere for the explanation of the great majority.

For his own part, continues our authority, he is especially impressed with the evident talismanic character of a very large proportion of these pieces. The head which they most frequently bear is that of Alexander the Great, and the figure of the Macedonian hero is not less frequently repeated on the reverse. We know from many ancient authorities, with the greatest certainty, that the coins and medals with the figures of Alexander were considered as infallible talismans to bring good fortune. The selection of the greater part of the mythologic subjects on Contorniate reverses is equally remarkable from the same point of view. We see Hecate surrounded by serpents; Hecate, the goddess of enchantments, whose figure adorned so many amulets, especially those engraved on gems, for the most part magical, the study of which too many neglect, or cast them aside, consigning them by the wholesale to the class of so-called "gnostic stones" and those known as "abraxas." These devices represent the deities specially powerful as Ἀλεξίκακοι, or protectors against evil, gods who guarded their devotees from

malefic and fatal influences, — such as Phoebus Apollo slaying the serpent Python, Hercules and his various labors, etc. As to the exploits of the son of Alcmena, we know that in the Lower Empire famous physicians, like Alexander of Tralles, prescribed devices to be engraved on certain gems for use as amulets, and to protect their possessors against this or that disease. We especially note that among the scenes borrowed from the history of heroic times, the exploits of Theseus, paralleling those attributed to Hercules, to which the same ideas were attached and the same power was attributed, are of frequent occurrence. So we have the devices of Ulysses escaping the perils of Scylla, baffling the enchantments of Circe, and outwitting Polyphemus the Cyclops; the perfidy of Dirce avenged by Amphion and Zethus; Aeneas saving his father and making his escape from the flames of Troy in safety — Aeneas whom several legends of the dark ages, which had their birth in this period, represent as specially versed in powerful magic arts. Here then we manifestly have subjects specially designed to bring good fortune, to ward off danger, and to avert malefic influences.

Again, as to the authors whose effigies are represented on the Contorniates; they are generally chosen from among those who, in the time of the Lower Empire, had begun to gain the reputation of magicians, a fame which was prolonged into the middle ages. Such is the case with Homer, Pythagoras, Sallust, and especially Vergil,¹ which we find on so many of these pieces, as well as with the thaumaturgist Apollonius of Tyanaeus, and Apuleius of Africa, who was accused of being guilty of magical practices even in his lifetime. A careful study of the Contorniates which bear portraits of celebrated personages could not be made without grouping together the superstitions and extravagant legends which caused the people of Constantinople to regard so many of the statues of distinguished men which adorned that city as talismans, and recalling the wondrous tales concerning the Latin poets which had currency in the first centuries of the Rome of the Middle ages.

The epoch of the Roman Empire to which we must attribute the Contorniates was especially marked by an enormous development of superstitions — magic and talismanic — at the very time when the passion for the spectacles and games of the amphitheatre had attained its greatest ardor. Paganism in dying had turned into theurgy; images of the gods and mythologic representations were regarded as endowed with a mysterious power: they served as talismans which even the Christians permitted themselves to wear, in spite of the condemnations of such practices by the Fathers of the Church. Magic and superstition mingled itself with every act of life.

In the conflicts of the Circus each faction persuaded itself that its opponent employed sorcery to cause the contestants of its adversary to fail. This

¹ The reader will no doubt recall the tales of the magic lamp of Vergil, and the circumstances attending its extinguishment, and the Ode of Horace, on Canidia, describing the witches' cauldron.

was the chief accusation which each charged upon the other. Contorniates are material witnesses to, and the monuments of these beliefs, and of the prejudices and superstitions of those who entertained them. The greater portion of these devices were thus designed to bring good luck,—as true talismans to aid the horses or the charioteers of the faction for whose favorites they bore propitious cries, bringing victory for their friends, and baffling the efforts made in a similar way by their opponents, who were hostile to their success and desired only death for those for whom the invocations were uttered.

Many erudite scholars have recognized this talismanic character of the great majority of the Contorniates, but they have attributed to them too limited a use in supposing that only the racers or the other contestants wore them on their persons, attached by magical bands, to assure themselves of the result. Lenormant believes they were so employed, but this does not seem to him to be sufficient to explain the great number of this class of medallions which have been found. He thinks it necessary to suppose that at the gate of the Circus one could purchase or distribute these pieces in honor of the favorites of either faction. The partisans of the green or the blue fortified themselves with the medal of their own runners, as a talisman to baffle the schemes and sorceries of the adverse party. Thus these pieces had a certain analogy to the "luck-bringers" so eagerly sought by gamblers and those who bet on races—for this ridiculous superstition is slow to die, and it would be easy to cite examples even in our own day, of a most singular character.'

We know with what ardor the Emperors themselves took sides with the green or the blue, enrolling themselves publicly as favoring one or the other faction, and aiding it by their active sympathy and protection. The Contorniates on which we see the portrait of the reigning Emperor may well be considered as those of the faction whose cause he had espoused; on the other hand, the faction to which the Emperor had not allied himself and which therefore could not use his portrait, had recourse to the effigies of Emperors of some other period, protectors and patrons of the games, like Augustus or Nero, or Trajan. It was needful for them to seek in the deified rulers of the past, for aids to counterbalance the powerful living patron of the adverse party. This course, while it avoided a direct affront to the reigning Prince, who professed to reverence the memory of his predecessors, whatever may have been their private character, seemed to the superstitious populace, we may readily believe, to be even a more powerful invocation than the devices of their opponents.

These are the arguments by which the learned member of the Institute sustains his theory.

1 The "mascots" which have formed such prominent features in our College ball games, and even the rabbit's foot carried in a famous boat race, a month or two ago, will no doubt occur to the reader as cases in point.

Finally, while accepting so much of the foregoing theories as would give Contorniates a certain connection with popular amusements, it has been suggested by others that they were simply medals or counters for some forgotten game or play. This theory, which was advanced for the first time, if we are correct in our inferences, by Sabatier, is novel, as compared with the other. The argument in its favor seems at least to be reasonable, and while the other theories oblige us to suppose that Contorniates had more than one use, this makes no such requirement. The explanation offered would apply to all. As we use cards in our games of the present day, so, it may be believed, the ancients used these Contorniate medals for some of their social games. If we adopt this theory, its proposer remarks, we need no longer attempt to explain the reason why the caster selected some heads and neglected others. We need seek no further for the hidden meaning of the devices, mythic, poetic, or historic, which they bear: as well attempt to explain the relation of the devices on the whist counters of to-day to that game, by learned disquisitions on their significance. The old Roman game itself was fanciful, perhaps, but it would be useless to strive to study it from the designs upon the Contorniates. It would be difficult indeed to give an explanation of the game of Cribbage or Euchre and the rest, by discussing the figures of the Knave or Queen on playing cards.

Among Contorniates some are found with one face smooth — that is, without figure, device, or inscription. For this also no satisfactory explanation has hitherto been offered. But if we suppose, continues our authority, that these medals had various values in the game, or were used like our "counters" and the German *Spiel-munze*, we may perhaps find in the uniface pieces the zero, or lowest in value. If the question be asked "In what game were Contorniates so used?" the writer frankly confesses his inability to reply. He observes that it will be sufficient to say that we have lost all knowledge of games of a much later date than these medals.

It is claimed that this last theory — that Contorniates were medals or counters for some forgotten game — has fewer reasons to prevent its acceptance than any hitherto proposed. Whether it be the true one or not, perhaps can never be certainly determined, and we shall leave our readers to decide for themselves which of the two carries the greater weight, or is most likely of general acceptance.

In addition to the cast Contorniates described above, there are others on which the device is incused, or hollowed out as if to serve as a mould, from which others might be cast in relief. A still rarer variety has the design apparently cut by hand, some with the type in intaglio, and others in relief. Such pieces may fairly be regarded as unique. It is probable that they had the same uses as those discussed above.

CURIOUS USE OF A LEGEND ON TWO TYPOGRAPHIC MEDALS.

IN 1628, one Adrian Roman, a celebrated Middleburg printer, invented and engraved the likeness of Laurens Coster, then claimed by the Dutch to be the inventor of the art of printing, and who, notwithstanding the fact that the discussions which have continued for centuries have finally shown the falsity of the claim, is still believed by many to be entitled to that honor, at least so far as the use of movable type is concerned. He placed beneath the portrait four lines of Latin poetry, of which the last is this:—

"Dissimulare virum hunc dissimulare Deum est."

The meaning of the four lines is "Why dost thou, City of Mentz, claim the invention of printing? You know that it had its birth at Haarlem. Here Laurens Koster, God pointing out the way, wrought out the art. To defame this man is to defame God." The verse was originally written by Scriverius, and placed upon the bronze statue of Koster, erected in the Medical Garden of Haarlem, in the year 1620, and was long repeated under every separate portrait of Koster.

In 1740, Gessner, the German historian, scornfully rejected the Haarlem claims, and quoted the line given above with great indignation, wondering at "the fearfully perverted nature of that man, who, in his blind and ignorant idolatry, had impiously placed Koster and the Almighty on the same level." Gessner had little idea that his denunciations would fall on a friend as well as on a foe. At the very time when he, a German, was so shocked at the impiety of the Dutch poet, his own friend, Prof. Kohler, of Gottingen, was designing a medal in honor of Gutenberg. Unable to equal the terseness and strength of Scriverius and his impious lines about Koster, Kohler boldly appropriated the verse, and applied it to his own hero, Gutenberg. Nor did it end there, for a century later, Neuss, in designing the Augsburg medal of 1840, actually repeated Kohler's second-hand impiety, as may be seen on the piece described by Blades, "Numismata Typographica," No. 3, and "Printers' Medals," engraved at 2D and 4B of the latter work.

We think it would be difficult to name a similar instance, where the claim of one disputant is seized upon more than a century after, to serve as that of his most powerful rival.

The Gottingen Medal of 1740, is said by Blades to have been engraved by Koch; the obverse has the family arms of Gutenberg on a shield obliquely placed upon a monumental tablet, which is inscribed on its base in two lines *INSIGNIA · | GENTILIT · EIVSDEM* [The emblems of his nobility.] The arms represent a man with flowing short cloak walking to left; in his left hand he has a staff, and in his right, extended, a wreath; the cap on his head suggests that worn by jesters. The crest is a similar cap, from which a face emerges; it rests upon a helmet, behind which is something resembling the tail of a fish. The legend is *DISSIMULARE*, etc., as given above. On the reverse is an inscription in Latin, arranged in twelve lines, with a small six-pointed star above and below, and reading thus: *MEMOR · FEL · | IO · GVTTENBERG | NOBIL · MOGVNT · | ANNO · SEC · III · CHALCOGR · | MDCCXXXX | AEREO MONVM · MERITO | COLENDI | QVI · ARTE · A · SE · INVENTA | AERE · IMPRESSOS · LIBROS | DEDIT · NOBIS | AERE · MODICO | PARARE* This may be freely translated thus: "In happy memory

of John Gutenberg, nobly born at Metz, who by the art invented by him of printing books from metal type, has given us the opportunity of preparing a modest medal in bronze to honor the name of one deserving a brazen monument, in 1740, the third centennial of the invention of the art of printing." There is a small *k* in the exergue, the initial of Koch, the engraver, though the medal is elsewhere stated to have been designed by Prof. Kohler, as mentioned above.

The Augsburg Medal, struck in 1840, has on the obverse the Thorwaldsen statue of Gutenberg, with the legend *DISSIMULARE*, etc., and the reverse has a circular shield on which is the face of the sun (but called Medusa by Blades) surrounded by rays, outside of which is a circle of stars; it is superimposed on two laurel branches (called by Blades oak, but not so engraved), which are crossed behind it, the stems appearing below and the leaves above on either side; on the shield rests a helmet with a sphinx-crest. Legend, above, *ARTE · SVA · LITERAS · AVXIT ·* and in much smaller letters below, completing the circle, *IN · MEMOR · SECVLAR · TYPOGRAPHIAE · MDCCCXL ·* [He increased literature by his art: In memory of the Centennial of Typography, 1840.] Beneath the shield, curving to its rim, in very small letters, is the name of the die-cutter, *I · I · NEVSS · F ·* Size as engraved, 22 nearly. Metal not named. Described and engraved in Blades' "Printers' Medals," 4B.

THE CENTS OF 1793.

BY S. S. CROSBY.

OWING to the discovery of new dies of the Cents of 1793, as well as of new combinations of dies previously known, I have undertaken to describe them, trusting that with the assistance of collectors who have interested themselves in the study of the coinage of that year, I may be able to furnish descriptions of the whole of this interesting series.

It is presumed that the illustrated article in the *American Journal of Numismatics*, of April, 1869, and more lately Mr. Frossard's Monograph, have directed the attention of collectors to this subject, and have instigated a search for new dies which should by this time have brought to light about all we can expect to find of the coinage of that year.

An additional incentive to the work was the fact that some of the dies which could not previously be minutely described, no well preserved specimens from them being then available, can now be clearly identified by means of pieces, which though not all entirely satisfactory, are much finer than could then be procured, and are probably the finest known specimens.

The descriptions may be thought to be too lengthy, and to enter too much into the minutiae of the details; but it is designed to make them so definite that errors in identification may be avoided, and the recognition of every specimen be rendered certain even though much worn, or if no other impression from the die to which it is likened or with which it is compared, should be at hand for reference. This minuteness is all the more necessary, because of the singular provisions of a Statute of the United States passed

in 1891, which seems to forbid the illustration, even for the purposes of numismatic students, of any coin ever issued by the United States, whether now in circulation or not. It is hardly conceivable that such is the intention of the law, and pending a decision of the National authorities at Washington, the illustrations which it was hoped might be given, are deferred. Reference numbers are given, in the hope that the plates to which they refer may be furnished later.

Mr. Ed. Frossard's valuable "Monograph," and the "Numismatic Study" of Mr. F. W. Doughty, are the only works beside the *Journal* already referred to, which have to my knowledge, especially illustrated this coinage. But I must differ from Mr. Frossard's estimate of the Cent he describes as No. 6, which is generally conceded to be from the same die with his No. 7 (see *Am. Journal of Numis.*, of Oct., 1888), but having, by a bruise, the stem of the left hand leaf thrown aside, apparently joining the stem of the centre leaf above the bruise, thus producing the appearance of a different sprig under the bust; and from Mr. Doughty in regard to the Cent originally described as the "Clover Leaf Cent."

It is also intended to include the Half Cents of this year, and in this I think Mr. Frossard is alone, as I know of no other work making any attempt to illustrate and describe this portion of the coinage with any degree of completeness. The Washington pattern piece is all I am able to add to those he has given.

It was originally intended to confine this work to the coinage of 1793 alone, and not until the descriptions of the issues of that year were well advanced, in fact, nearly completed, did it occur to me to compare them with the patterns of 1792.

Upon making such comparisons, I was surprised that the similarity of some of the coins of 1793 to those patterns had not before been noticed. Take for instance the "Birch" pattern Cent, the large pattern of 1792, shown as I on Plate 1. Omit the legend, except the word LIBERTY above the head, and place the date in exergue, which is, on the pattern, occupied by part of the legend, and we have with little variation the design of the obverse of the Cents of Class 2 of the issue of 1793. The design of the reverse is still more closely followed. The treatment of the hair in some of the dies of Class 2 also somewhat resembles that of the "Birch" pattern.

The head upon the small pattern Cent (II upon Plate 1), in some specimens struck with a plug of silver in the centre, to bring its intrinsic value to equal its face value (a degree of honesty long since abandoned, even in our silver coinage), is much unlike any other; apparently it is an Indian head, although in some respects it has a resemblance to those of Class 2: but the reverse of this piece bears a close resemblance to reverse F, particularly in the formation of the bow.

In the pattern of the "Disme" (III) we have the nearest approach to the heads of Class 2, but facing the left, as does the head upon the Half Cents, instead of the right, as in the Cents.

There is one other pattern bearing the date of 1792 which is called a pattern Cent (IV), although it bears nothing to designate the value it was intended to represent. Its designs, both of obverse and reverse, more closely resemble some of the silver issues of the mint, than any of its copper coins.

The Half Disme (V), the head upon which much resembles that of the "Birch" Cent, has no especial bearing upon this subject, but is shown upon the Plate in order to complete this series of patterns.

Before entering upon my principal subject, it may be of interest to give the action taken by the authorities towards the establishment of a mint, and the proceedings following that action (as well as some which preceded it).

An Act passed by Congress, April 2, 1792, ordained "That a mint for the purpose of a national coinage be and the same is established; to be situate and carried on at the seat of the government of the United States, for the time being."

Snowden in his "Mint Manual," says:—

"Washington immediately proceeded to carry out the intention of this Act, and as Philadelphia was then the seat of government, he provided for the erection of suitable buildings, by purchasing a suitable lot of ground on Seventh street, between Market and Arch streets. * * * Washington, on the first of July following, appointed David Rittenhouse to be the 'Director of the Mint.' Rittenhouse very soon thereafter entered upon the duties of his office. * * * 1792, July 31. This day, about 10 o'clock in the forenoon, the foundation-stone was laid for the Mint, by David Rittenhouse, Esq. * * * The foundation was completed and ready for the superstructure on Saturday the 25th of August following, and the framework was raised in the afternoon of that day. The work was rapidly pushed forward after this date, and the building was so far completed that the workmen commenced operations 'in the shop' preparing the internal arrangements, such as bellows, furnaces, etc., on Friday the seventh of September. On the Tuesday following, *six pounds of old copper* were purchased for the Mint, at '1s 3d' per pound; this being the first 'purchase of copper for coining.'"

"The coining presses (three in number) which they were obliged to import from abroad, arrived at the mint on Friday, the 21st of September, and under date of 25th September * * * 'Flute began after breakfast, trimming the heavy press.' These presses were put in operation in the beginning of October, and were used for striking the half dimes of which Washington makes mention in his Annual Address to Congress on the 6th of November, 1792, as follows:—

"There has also been a small beginning in the coinage of half dimes; the want of small coin in circulation calling the first attention to them. * * * The first *regular* return of coins from the chief coiner to the treasurer of the Mint took place on the 1st of March, 1793, and consisted of eleven thousand one hundred and seventy-eight cents.

"John Harper, an extensive manufacturer of saws, at the corner of Sixth and Cherry streets, caused dies to be made under direction of Robert Birch. Most of the original Washington cent pieces were struck from these dies. The coins of 1791 were made in the cellar of Mr. Harper's shop, on a press which it is supposed was imported from England. The coins of 1792 were struck on a press which was set up in an old coach-house in Sixth-street, above Chestnut, directly opposite Jayne-street. This last described press was made by Adam Eckfeldt, for many years the chief coiner of the National Mint. (*Historical Magazine*, Vol. V, pp. 277-8.)

The Cent was originally ordered to weigh 264 grains; the Half Cent in proportion; but on January 26, 1796, Washington issued a proclamation stating that "on account of the increased price of copper, and the expense of coinage," the Cent should weigh but 7 dwts. or 168 grains, the Half Cent in proportion. This standard was retained until 1857, when the coinage of the large copper Cents was abandoned.

[To be continued.]

AN ITALO-AMERICAN MEDAL.

Editors of the Journal:

As I observe in your Editorial Notes, in the last number of the *Journal*, you propose to publish accounts of medals relating to America, I give you the description below of one of the medals struck by the Italian printers, for American printers, at the time of the Centennial Exhibition in 1876, at Philadelphia, condensed from an English publication, and which I am quite sure has not been mentioned in your magazine.

Obverse, A wreath of oak on the right and of olive on the left, the branches crossed at the bottom and the stems tied with a bow of ribbon. Within the wreath at the bottom is the American eagle, with wings displayed horizontally, holding the arrows and olive branch in his talons, and having a semi-circle of seven small stars about his head; over him are two hands, clasped; above these is a mural crown, and at the top, between the ends of the branches, is a radiated star of five points; the eagle is of course the emblem of the nation; the right hands, of fraternity and union; and the star is said to be intended to denote peace, but no special meaning is assigned to the mural crown. The legend, in English, surrounds the wreath, and is divided by two small stars which separate the upper from the lower portion thus: THE UNION OF THE ITALIAN PRINTERS * TO THE PRINTERS OF AMERICA * Reverse, An Italian inscription in twelve lines: AI | FIGLI DI GUTTEMBERG (*sic*) | DELL' AMERICA | L'ASSOCIAZIONE TIPOGRAFICA | D'ITALIA | NEL FAUSTO EVENTO | IN CUI SI FESTEGGIA IL CENTENARIO | DELLA LOR PATRIA INDIPENDENZA | A PERENNE RICORDO | DI FRATERNA SOLIDARIETA | PLAUDENTE DECRETAVA | M. D. CCC. LXXVI Translation: "The Typographical Association of Italy have unanimously decreed this medal to the sons of Gutenberg in America, as a lasting remembrance of brotherly union, on the great occasion of the Centennial celebration of their country's independence, 1876."

The medal is said to have been struck at Turin, in silver and white metal; it is scarce in the latter and rare in silver. Little can be said in praise of its design or its workmanship, though the motive which prompted its striking was kindly. The size is 62 millimetres. Blades has an illustration in his descriptive articles on Typographic Medals, which appeared in the London Printer's Register, where this is 132. R. L.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXI, p. 19.)

I have again to make additions to the previous lists.

V. THE UNITED STATES.

A. Personal.

Dr. Lewis Feuchtwanger (1805-1876), of New York.¹

1051. *Obverse.* D⁸ L. FEUCHTWANGER — NEW-YORK Within field: AMERICAN | SILVER | COMPOSITION | 377 | BROAD-WAY

Reverse. HOUSE & HOUSEHOLD, FURNITURE. Within field: INSTRUMENTS | BEER PUMPS, | PILLARS GRATES | SPOONS FORKS | & DINNER SETS.

Alloy of nickel. 17. 28mm. Edges beaded. *Coin Collectors' Journal*, X, May, 1885, p. 71, No. 76.

1052. *Obverse.* FEUCHTWANGER | AMERICAN | SILVER | COMPOSITION | 2 | CORTLANDT ST | NEW-YORK

Reverse. As preceding.

Alloy. 17. 28mm. Edges beaded. Woodward, Sixty-seventh Cat. (Levick collection), No. 417, fig. of obverse; *Coin Collectors' Journal*, X, May, 1885, No. 80.

There are also several pattern pieces of very artistic execution, that were struck in the hope of their being adopted by Government.

1053. *Obverse.* The Arms of New York. Exergue: 1837

Reverse. Within a laurel wreath, tied below by ribbon: (a rosette between stars) | THREE | CENTS | (a rosette between stars) Inscription: FEUCHTWANGER'S COMPOSITION

Alloy. 16. 25mm. Edges milled. Bushnell, *loc. cit.*, p. 36, No. 99; Fonrobert Cat. (Nord-Amerika), p. 86, No. 678, fig.; *Coin Collectors' Journal*, X, May, 1885, No. 78; Wharton, Memorandum concerning small money and nickel alloy coinage, Phila., 1877, 2d edition, p. 48, fig. 37; Woodward, *loc. cit.*, No. 414, fig. of obverse.

1054. *Obverse.* Eagle standing upon rock, to left, with raised wings. Exergue: 1837

Reverse. As preceding.

Alloy. 16. 25mm. Edges milled. Two varieties, slightly differing. Bushnell, No. 100; Woodward, *loc. cit.*, No. 413, fig. of obverse; *Coin Collector's Journal*, X, May, 1885, No. 77.

1055. *Obverse.* Spread eagle, with head to left, grasping serpent. Exergue: 1864

Reverse. Within oak wreath: THREE | CENTS Inscription: FEUCHTWANGER'S COMPOSITION

Alloy. 16. 25mm. Woodward, *loc. cit.*, No. 415, fig. of obverse; *Coin Collectors' Journal*, X, May, 1885, No. 79.

1056. *Obverse.* An eagle, to right, with raised wings, trampling upon a serpent. Exergue: 1837

Reverse. Within crossed laurel branches tied by ribbon: ONE | CENT Inscription: FEUCHTWANGER'S | * COMPOSITION *

Alloy. 13. 19mm. Edges milled. Fourteen varieties. Bushnell, p. 37, No. 101; Fonrobert Cat., p. 86, No. 679, fig.; Neumann, *loc. cit.*, No. 21,485; *Coin Collectors' Journal*, X, May, 1885, No. 81; Wharton, *loc. cit.*, p. 48, fig. 36. In the Government collection and my own.

¹ I have not hitherto given these pieces of Dr. Feuchtwanger, who was an educated physician, from doubt how most properly to classify them.

1057. *Obverse*. As reverse of last.

Reverse. The same.

Alloy. 13. 19mm. Edges milled. *Coin Collectors' Journal*, X, May, 1885, No. 82.

Obverse. As that of No. 1056.

Reverse. Within field: (three rosettes) | I. O. U. | 12½c. Inscription: R. E. RUSSELL | (nine stars of varying size).

Alloy. 13. 19mm. Edges milled. Woodward, *loc. cit.*, No. 1421, fig. of reverse; *Coin Collectors' Journal*, X, May, 1885, No. 83.

As this token does not bear Dr. Feuchtwanger's name, I do not number it. It belongs, however, to his series.

Dr. Valentine Mott, of New York.

Besides Nos. 119, 146, and 720, there is the following.

1058. *Obverse*. Similar to that of No. 119 (SECAT SALVBRITER).

Reverse. Also similar, save that the date (MDCCCXXII) is omitted, while the dots after SVI and FEB are also absent. The remainder of the legend completely fills the field, the die being distinctly different from that of No. 119.

Bronze. 30. 47mm.

The important discovery of this fourth medal of Dr. Mott has been made by Dr. Brettauer, of Trieste, who owns it, and has kindly sent me rubbings.

Dr. Gen. Joseph Warren, of Boston.¹

Besides Nos. 477 and 478, there are:

1059. *Obverse*. The death of Warren at the battle of Bunker Hill (from Trumbull's painting). Inscription: BUNKER HILL | 17 JUNE | 1775

Reverse. BATTLE OF BUNKER HILL | DEATH OF GEN. WARREN | 17 June 1775 | — BOSTON | MOURNS HER GALLANT SON Exergue: Crossed oak branches.

Bronze. 28. 44mm. Storer, *Sanitarian*, Feb., 1890, No. 1252.

In the possession of Dr. J. Collins Warren, of Boston, the great-grand-nephew of Gen. Warren, to whom I owe impressions.

1060. *Obverse*. The death of Warren. Beneath: MITCHELL F^r BOSTON Inscription: BUNKER HILL | 17 JUNE 1775

Reverse. Within clouds, the monument, irradiated. Inscription: SUCCESS TO THE FAIR | SEPT 8 1840

White metal, brass, copper, tin. 27. 43mm. Bushnell, *loc. cit.*, p. 110; Storer, *loc. cit.*, No. 1253. In my collection.

1061. *Obverse*. As preceding.

Reverse. Inscription, outside of the clouds: Commenced 17 June, 1825 — Completed 17 June, 1843.

Tin. 27. 43mm. Bushnell, p. 110; Storer, *loc. cit.*, No. 1254.

1062. *Obverse*. As preceding.

Reverse. Head, to left. Inscription: WILLIAM HENRY HARRISON. Below, twenty-six stars in a semi-circle.

White metal. 27. 43mm. Struck in 1840. Haseltine, *Seventieth Cat.* (Crosby collection), 27-29 June, 1883, No. 699; Storer, *loc. cit.*, No. 1257.

1063. *Obverse*. Head, facing. Inscription: JOSEPH WARREN . BORN 1741 . KILLED JUNE 17, 1775.

Reverse. The monument and grounds, as originally. Inscription: BUNKER HILL BATTLE GROUND 1875.

White metal. 23. 35mm. By Randall. Holland, *Centennial Medals*, *The Journal*, Jan., 1876, p. 63, No. 5; *Coin Collectors' Journal*, I, 1876, p. 68, No. 38; Storer, *loc. cit.*, No. 1255.

¹ In the *Journal* for July, 1891, I mentioned the existence of medals commemorative of Dr. Warren, but as I did not then describe them, having done so elsewhere, Dr. Brettauer has written me that he infers that Warren was not a medical man. To prevent others from similar misconception, I therefore now describe

the seven medals in question. The "Fair" (1060) was that held in Faneuil and Quincy Halls, Boston, in 1840, by ladies, to secure funds for completing the monument. See *Proceedings Bunker Hill Monument Association*, 1890, page 21.

1064. *Obverse*. The death of Warren. Inscription: * BATTLE OF BUNKER HILL. * | JUNE 17 1775.

Reverse. The monument and former fence. Inscription: CENTENNIAL ANNIVERSARY | JUNE 17 1875.

Bronze, copper, brass, white metal. 17. 27mm. Holland, *loc. cit.*, p. 63, No. 7; *Coin Collectors' Journal*, I, p. 68, No. 39; Storer, *loc. cit.*, No. 1256. In my collection.

1065. *Obverse*. Within laurel branches tied by ribbon, a shield surmounted by a radiant sun, and flanked by two flags. Upon shield: JUNE | 17TH | 1775 Above: WARREN.

Reverse. The hill, monument, and city of Charlestown, Mass. Inscription: BUNKER HILL

White metal. 17. 27mm. Holland, *loc. cit.*, p. 63, No. 8; *Coin Collectors' Journal*, I, p. 68, No. 40; Storer, *loc. cit.*, No. 1258. In my collection.

In addition to the above, there may exist the following, although Messrs. Marvin and Low, in their edition of Betts, express a doubt if it was ever struck.¹

Obverse. Upon a monument, at foot of which a weeping female with feathered girdle: WARREN (*sic*) WOOSTER MONTGOMERY MERCER Inscription: O MANES HEROUM VESTRA LIBERA EST PATRIA

Reverse. Unknown.

Crèvecoeur, *Lettres d'un Cultivateur Américain*, Paris, 1787, figured on title page; *The Journal*, IV, p. 45; Betts, *loc. cit.*, p. 304, No. 623.

VI. GREAT BRITAIN.

A. Personal.

John Dalton (1766-1844), of Manchester. Discoverer of color-blindness.

1066. By J. Moore. Struck for the Manchester Literary and Philosophical Society.

For several years I have been endeavoring to identify this medal, but have not yet succeeded in obtaining its description.

Rev. Robert Fellowes, of London.

Besides No. 639, there is a second University College medal for Clinical Medicine.

1067. *Obverse*. Science, winged, with star above head, flying to right; in left hand a scroll; right raised to clouds. BENJN WYON SC. Legend: OCULIS MORTALIBUS NUBES OBDUCTAS DIMOVEBIT SCIENTIA

Reverse. Within laurel wreath, in four lines: MERUIT DEDIT ROBERTUS FELLOWES ΦΙΛΑΛΗΘΗΣ Below: HAMLET

Bronze. 26. 40mm. Founded in 1830. Grueber, *Numismatic Chronicle*, XI, 1891, p. 85.

B. 1. Medical Colleges, etc.

In addition to the medals already given, Nos. 984-992, of English Botanic Gardens, at Bath, Liverpool, and Southampton, there is the following:

1068. *Obverse*. Outside a beaded circle with central perforation: ROSHERVILLE | BOTANICAL | GARDENS

Reverse. Similar.

Bronze. 20. 31mm. Edges beaded. In my collection.

To resume the regular sequence.

B. 2. English Hospitals (continued).

Manchester, Lancashire.

1069. *Obverse*. Buildings. Beneath, between plants, a pelican feeding its young. Inscription: MANCHESTER INFIRMARY AND | LUNATIC HOSPITAL Exergue: A. SEWARD.—LANCASTER | 1796

¹ No specimen is known, and I insert the description of the medal in some foreign cabinet. For the reason previously indicated, I do not number it.

Reverse. Building with cupola and statuë. Inscription: SOUTH FRONT OF THE EXCHANGE AT LIVERPOOL Exergue: A. SEWARD. LANCAST^R | 1796 (The initial A in the exergue is close to the base of the field.)

Bronze. 28. 43mm. Storer, *loc. cit.*, Oct., 1890, No. 1545. In my collection.

1070. As preceding, save that A in exergue is farther from the base of field.

Tin. 28. 43mm. In the Government and Disbrow collections, and my own.

Nottingham.

1071. *Obverse.* Building, in high relief. Upon base, to right: ALLEN & MOORE BIRM^M Exergue: MIDLAND INSTITUTION | FOR THE BLIND. NOTTINGHAM.

Reverse. THE | CORNER STONE | OF THIS EDIFICE FOR | THE UNITED COUNTIES OF | NOTTINGHAM, DERBY, | LEICESTER, LINCOLN, | AND RUTLAND, | WAS LAID BY | THE R^I HON^{BLE} EARL MANVERS | PRESIDENT. | 10 AUGUST, 1852. | — — | 146 PSALM. 8. V.

White metal. 32. 50mm. Storer, *loc. cit.*, Oct., 1890, No. 1640. In my collection.

Southampton, Hampshire.

1072. *Obverse.* Busts of Victoria and Prince Albert.

Reverse. Building. (Royal South Hants Infirmary, 1884.)

Tin. Weight, Supplement to Cat. XI, 1896, No. 882. I have failed as yet to obtain the full description of this medal.

Wanstead, Essex.

1073. *Obverse.* Building. Exergue: THE INFANT ORPHAN ASYLUM | AT WANSTEAD | 400 CHILDREN | G. G. SCOTT AND W. B. MOFFATT | ARCHITECTS. BUILDINGS. TAYLOR.

Reverse. A central star, surrounded by four crowns and as many shields. THE INFANT ORPHAN ASYLUM WAS INSTITUTED A. D. 1827. INCORPORATED A. D. 1843 | THE FIRST STONE OF THE NEW BUILDING WAS LAID BY H. R. H. PRINCE ALBERT JULY 24, 1841. | THE BUILDING OPENED BY HIS MAJESTY THE KING OF THE BELGIANS JUNE 27, 1843.

Bronze. 31. 48mm. In the Government collection.

b. Scotland.

Dundee, Forfarshire. Royal Infirmary.

1074. *Obverse.* Building, within oval. Below, to left: J. W. I. (James Wright, jr.); to right: DESIGN. Inscription: DUNDEE HALFPENNY | 1796 Exergue: INFIRMARY FOUNDED | 1794

Reverse. Within truncated circle, a harbor, with ship, etc. Legend: MARE ET COMMERCIIUM COLIMUS. Exergue: Within oval, the city arms, with motto: DEI DONUM

Silver, bronze, copper, brass. 18. 28mm. Rim ornate. Conder, p. 12, No. 6; Pye, p. 16, No. 5; Prattent, No. 189; Neumann, No. 24,732; Batty, II, p. 336, Nos. 3258-60; Storer, *loc. cit.*, Oct., 1890, No. 1595; Atkins, p. 295, No. 12. In the Government collection, and my own.

1075. As the preceding, but rim milled, and thinner planchet.

Neumann, No. 24,733; Conder, p. 311, No. 6; Batty, II, p. 336, Nos. 3261-3; Atkins, p. 295, No. 13.

Edinburgh.

1076. *Obverse.* Within circle, building. Below, a vignette of the same. Inscription: ROYAL BLIND ASYLUM & SCHOOL. | EDINBURGH.

Reverse. Blank.

Silver. 29. 45mm. Cochran-Patrick, p. 139, No. 16, pl. XXX, fig. 7; Storer, *loc. cit.*, Sept., 1891, No. 1881.

Royal Infirmary.

1077. There is a view of the building upon the obverse of the medals (in front of the bust) of George Drummond (1687-1766), who was six times Lord Provost of the city.

Silver. 20. 31mm. Cochran-Patrick, p. 103, Nos. 15 and 16, pl. XIX, fig. 4, of obverse; *Ibid.*, *Numismatic Chronicle*, XX, 1880, p. 257.

Heriot's Hospital is a school, and therefore not within the present enumeration. There are two medals, of which the larger is in my collection.

Montrose, Forfarshire. Royal Lunatic Hospital.

1078. *Obverse*. Building. Beneath: 1781 Inscription: MONTROSE LUNATIC HOSPITAL | ERECTED BY SUBSCRIPTION

Reverse. Crowned armorial shield, supported by herons. Above, a falcon upon a recumbent heron. Beneath, on band: NE OUBLIE Inscription: MONTROSE-HALF-PENNY Exergue: 1799 Upon rim: PAYABLE BY ANDREW NICOL TOBACONIST (*sic*) X

Bronze, copper. 18. 28mm. Kluyskens Cat., p. 46, No. 48; Pye, p. 37, No. 5; Neumann, No. 24,747; Batty, II, p. 338, Nos. 3298-3308; Storer, *loc. cit.*, Oct., 1890, No. 1546; Atkins, p. 297, Nos. 22, 23. There are several varieties; that in the Government collection has F. W. NICOL upon the rim. In the Government and Disbrow collections, and my own.

c. Ireland.

Dublin. City of Dublin Hospital.

1079. *Obverse*. Field strewn with shamrocks within diamond-shaped compartments. Upon it, shield with the city arms above, and the Good Samaritan below. Beneath: J. WOODHOUSE Inscription: CITY OF DUBLIN HOSPITAL. FOUNDED 1832.

Reverse. Laurel wreath; field vacant.

Silver, bronze. 32. 50mm. Frazer, *loc. cit.*, VIII, p. 193; Storer, *loc. cit.*, Oct., 1890, No. 1592. In the Weber collection.

Jervis Street Hospital.

1080. *Obverse*. The Good Samaritan. Beneath the horse's fore-feet: J. WOODHOUSE Exergue: MISERIS SUCCURRERE

Reverse. Field vacant. Inscription: JERVIS-STREET HOSPITAL, FOUNDED 1718. White metal. 26. 42mm. Struck in 1885. Frazer, *loc. cit.*, VIII, p. 194; Storer, *loc. cit.*, No. 1591.

Mater Misericordiæ Hospital.

1081. *Obverse*. Inscription: MATER MISERICORDIÆ HOSPITAL DUBLIN Within field: CLINICAL MEDAL

Reverse. Laurel wreaths. Field vacant.

Gold, white metal. 26. 42mm. Founded in 1881, by Dr. Thomas Hayden. Frazer, VIII, p. 193; Storer, *loc. cit.*, No. 1590.

Richmond (District) Lunatic Asylum. Its seal is as follows:

1082. *Obverse*. Building. Above, the sun. Legend: POST TENEBRAS LUX.

32. 50mm. Frazer, VII, p. 458; Storer, *loc. cit.*, No. 1547.

Rotundo Lying-in Hospital. Its seal is:

1083. *Obverse*. Three children and nurse, upon raised steps. Inscription: NOSOCOMIUM PUERPERARUM, DUBLINIENSIS (*sic*), MDCCCLVII.

Frazer, VII, p. 458; Storer, *loc. cit.*, No. 1509.

Sir Patrick Dun's Hospital.

1084. *Obverse*. Dr. Dun's arms; motto, upon a band: CELER ATQUE FIDELIS Beneath: I W Inscription: PATR DUN EQ AUR NOSOCOMII SCHOLÆ MEDICINÆ IN HIBERN FUND^R

Reverse. Within field: AWARDED TO FOR THE SESSION Inscription: HAUGHTON CLINICAL MEDAL INSTITUTED A D 1868

Silver, white metal. 32. 50mm. Frazer, VIII, p. 192; Storer, *loc. cit.*, No. 1593.

1085. *Obverse*. A woman with infant in arms, and child at side. Beneath: J WOODHOUSE Inscription: SIR PATRICK DUN'S HOSPITAL MATERNITY Exergue: FOUNDED, A. D. 1867.

Reverse. Within beaded circle: AWARDED | TO Inscription: HAUGHTON MATERNITY MEDAL | • INSTITUTED A. D. 1869 •

Silver, bronze. 32. 50mm. Edges fully milled.

Frazer, VIII, p. 193; Storer, *loc. cit.*, No. 1290. In my collection, the gift of Dr. Frazer. These two medals were founded by Dr. and Rev. Samuel Haughton.

Dr. Steeven's Hospital. See Dr. J. V. Cusack, No. 629.

THE MEDALS OF THE OLYMPIC GAMES.

THE recent revival of the Olympic Games of ancient Greece, the first of the proposed series of which were held in April of this year, has excited general attention. It was especially gratifying to our national pride that so many of the winners were Americans, and the fact that six contestants were members of Boston athletic clubs, adds a certain local character to the medals struck as souvenirs of the event, and given as rewards to the visitors. Public interest was further stimulated on learning that the prowess of the Bostonian athletes had been especially recognized by the presentation to the Hon. Josiah Quincy, Mayor of Boston, "the modern Athens," of impressions of the two medals, by Philemon, Mayor of ancient Athens, and Secretary of the Games, with the congratulations of the King of Greece, who entered most heartily into the plan for the revival of these famous contests. Through the kindness of Mr. Thomas E. Burke, one of the prize winners, and a member of the Boston Athletic Association, we are enabled to give the readers of the *Journal* photogravures of the two medals, one in silver, the reward, and the other in bronze, a souvenir, impressions of which were presented to the participants, and to supply the descriptions below.

The obverse of that in silver bears a splendid head of Zeus Olympios, facing; his locks and beard are profuse, and curling,¹ in a measure suggesting the famous mask found at Otricoli, and preserved in the Vatican; but the expression, while full of majestic dignity, is somewhat younger than that of the mask. He is crowned with a wreath of olive, and the folds of his robe are seen at the right. In his right hand, only the fingers of which appear near the lower left edge, is a globe surmounted by a gracefully drawn figure of a winged Victory; her hands are lifted above her head, and hold a branch of laurel; she is nearly facing, her head turned slightly to the observer's left, and one of her erected wings covers a portion of the curling locks on the brow of the god; at the left, running upward in a perpendicular line, ΟΛΥΜΠΙΑ (Olympia), and on the edge at the right, in small incused letters,

J. C. CHAPLAIN.

The reverse has a view of the Acropolis surmounted by the ruins of the Parthenon, with the Propylaea at the left, walls and buildings in the middle distance, and trees and shrubs in the foreground. Legend, above, ΔΙΕΘΝΕΙΣ · ΟΛΥΜΠΙΑΚΟΙ ΑΓΩΝΕΣ (International Olympic Games) and in the exergue, in two lines, ΕΝ · ΑΘΗΝΑΙΣ | 1896 (At Athens, 1896); in the distance at the left, rises the peak of Corydallus, from which, so many centuries ago, Xerxes beheld the battle of Salamis and the destruction of his fleet.

¹ These are well known characteristics of the god, and the comments of Pope on the famous passage (Iliad I, 528, 9)

κνανέησιν ἐπ' ὀφρύσι νεύσε....
ἀμβρῶσται δ' ἄρα χαίται.... ἄνακτος

[He nodded with his dark brows;...the ambrosial locks of the monarch,] will at once occur to the reader. The olive leaves also identify the Olympian Zeus, as distinguished from the Dodonaean, who was crowned with a wreath of oak. — EDS.

The execution of this medal, which is size 31 (50 *mm.*), is in low relief, and the finish dull; but the effect of light and shade on the head of Zeus is admirably managed. We observe that the gamma in ΑΓΩΝΕΣ on the reverse, is erroneously cut as π (pi), but otherwise the workmanship and artistic character of the medal are highly creditable to all concerned, and especially to the designer, Mons. Chaplain, who, as mentioned in the last *Journal*, has been entrusted by the French Government with the preparation of the devices for the gold coins soon to be issued by the Republic. A few impressions were also struck in gold, one of which was presented to Mayor Quincy.

The second medal, which was given to all contestants, and we believe sold as a souvenir, is of bronze, and of the same size as the preceding. The obverse has a graceful figure of a female, typifying Athens, seated to right, but her head turned to observer's left; with her right hand extended she holds out a wreath of olive, as if presenting it to the victors; her left clasps a sceptre; her drapery floats to the right behind her; she is seated on the entablature of a temple, and a portion of an Ionic capital is seen at the right; just above the latter, and below the drapery, is the inscription in three lines, in small Greek letters, ΟΛΥΜΠΙΑΚΟΙ | ΑΓΩΝΕΣ | 776 Π. Χ. 1896 (Olympic Games, 776 B. C., 1896). In front and at the left are flames and clouds of smoke which rise behind her, out of which a phoenix is springing up with expanded wings; at the right of this, just below the drapery on the entablature ΑΘΗΝΑΙ (Athens); above the figure in the distance are the ruins of a temple irradiated by a sun-burst. In exergue, a glimpse of the seats and a portion of the field of the Stadion where the sports were held. On the edge of the field at the right, near the foot of the figure, in very small letters, Ν. ΑΥΤΡΑ W. P. Some of the letters are scarcely legible on the impression before us, but the first we take to be the name of the Greek artist: the Roman letters are the initials of Pittner, of Vienna, as on the reverse. The reverse has within a wreath of olive, open at the top and tied with a bow of ribbon at the bottom, the inscription in five lines beneath a small star; ★ | ΔΙΕΘΝΕΙΣ | ΟΛΥΜΠΙΑΚΟΙ | ΑΓΩΝΕΣ | ΑΘΗΝΗ'ΞΙ | 1896 (International Olympic Games, Athens, 1896); below the ribbon, W. PITTNER WIEN. in very small letters. The date 776 B. C., is that of the victory of Coroebus, the Elean, in the foot-race, which became the chronological era from which the "Olympiads," — periods of four years, — were reckoned; the first year of the Christian era fell in the last half of the 194th and the first half of the 195th Olympiad, as the games were celebrated in the middle of the year, at a period corresponding to the last of July and the first of August; but their origin was in a much earlier period, and probably in the infancy of the Greek people.

The Boston athletes at the recent contest were Thomas P. Curtis, Ellery H. Clark, Arthur Blake, W. Welles Hoyt, Thomas E. Burke, of the Boston Athletic Association, and James B. Connolly, of the Suffolk Athletic Club.

M.

LITERARY MEDAL GIVEN TO AN AMERICAN INDIAN.

WE have frequently mentioned the medals presented to American Indians, in the *Journal*; in most cases these were given, as is well known, to chiefs and warriors for bravery in battle, or to bind them more closely as allies to the power which presented them. There is however, a medal but little known, given to an Indian for intellectual work. Sequoyah, a Cherokee chief, better known to some perhaps by his English name, George Gist, invented the alphabet of 85 characters, used in writing the language of his tribe, and was also largely instrumental in preparing a grammar of the Cherokee language. In appreciation of his labors, by which it became possible to study that language from a linguistic stand-point, and to print it, a medal was struck and presented to the Chief at Washington, in 1823. A large number of the friends of the tribe, which had long been regarded as the most civilized among the Indian peoples, were present to honor the inventor and take part in the proceedings; speeches and addresses were made by Indians and Americans, and impressions of the medal were distributed among them. The device on both obverse and reverse was the same—two tobacco pipes, crossed, the well-known Indian emblem of peace; the inscription on the obverse was "Presented to George Gist, by the General Council of the Cherokee Nation, for his ingenuity in the invention of the Cherokee alphabet." On the reverse was the same sentence in the newly invented Cherokee characters.

The name of this Indian, so distinguished among his fellows, has been adopted as a part of the botanical name of the gigantic red-wood trees of Tuolumne County, California, — "*Sequoia gigantea*." Hundreds are familiar with the name of these famous monarchs of the forest, who never heard of the native American tribesman, and even if his Indian name is preserved in the Cherokee inscription just mentioned, not one in a thousand could read the characters in which it is written, understandingly, though many of the letters are said to be formed upon the Roman alphabet.

THE "SIR ORIGINAL" ENGLISH TOKEN—WHO IS THE AUTHOR?

Obverse. A clothed bust facing right, wearing an immense wig. Legend: SIR | ORIGINAL. *Reverse.* In horizontal lines—Inscription: THIS IS | MY WORK | JOHN | GREGORY | HANCOCK | AGE 7 YEARS | 1800 and below, separated by a line, in the exergue: INDUSTRY | PRODUCETH | WEALTH. Edge plain. Size 19 American scale or 30 millimetres. Bronze. In my collection.

Query: Was the author of this token the son of John Hancock (whose Halfpenny is also in my cabinet) the well known dealer in coins and medals, 19 Leather Lane, Holborn, London, 1798? The child artist showed some skill in producing this well executed token. Was he afterwards heard from as a medalist? This token was purchased from the veteran numismatist, Mr. Edward Cogan, of Brooklyn, N. Y., many years ago.

EDMUND J. CLEVELAND.

A PRACTICAL EXEMPLIFICATION OF THE ADAGE "MONEY TALKS."

A FEW days ago whilst taking my evening rambles, my thoughts inadvertently turned upon Numismatics, from thence to the adage "Money talks," and finally to the disappearance of the old copper fractional currency of cuartillas, octavos, etc., of this country. In all the towns and villages of this Republic, the people save the counterfeit silver money which may fall into their hands, also the copper money mentioned, which has gone out of circulation; these they take to the curate or priest of the village as offerings towards the construction of a church bell; worn out or smooth silver coins are often donated with the same motive. If you once heard the clatter and ding-dong of those bells on the festival of a notable saint, in Mexico, you could easily hear verified the proverb that money not only "talks," but roars and yells in unmistakable tones.

J. W. B.

LUCKY PENNIES.

AMONG the curious superstitions connected with money, is that of the association of "luck" with coins, the origin of which it is difficult to understand, if it has ever been explained. Indeed, in some localities, a curious bit of metal seems to be held to possess the mystical power of affecting the fortune of its owner. In Normandy, for instance, it is said that a piece of steel is endowed with this magic influence; in Montenegro, no cow can be safe against sorcery, or even yield her milk without her owner is in secret possession of quicksilver. In Brittany, the peasants believe that the "butter will not come" to the dairy-maid's churn without a five-franc piece is hidden somewhere about the premises. In Bohemia a small piece of money must be carried in the right stocking; and if it is pierced with a small hole, so much the more valuable is it to the wearer. In Italy such a coin is a sure protection against the "evil eye."

But the superstition is not confined to Europe, for the old sword-shaped bundles of coins, made of Chinese cash, are said to possess similar virtue. Even in Soudan, the silver dollars of Maria Theresa are worth far more than their weight in gold, because of the luck they will bring their owner. The crooked sixpences of Scottish lovers, and the broken sixpences divided between the English maiden and her promised husband, are matched by the little silver pieces struck in Germany two centuries ago, with significant devices, used for the same purpose; out of these grew also the Friendship medals exchanged by intimate companions when about to separate, on which were shown David and Jonathan embracing each other. Many of the old alchemistic medals of the middle ages were believed to be a safe-guard to those who wore them, against disease or danger. Such were also the gold nobles of Edward III, with the legend "*Ille autem transiens per medium illorum ibat.*" "But Jesus, passing through the midst of them went his way," taken from St. Luke's gospel, Chapter IV, verse 30. The same motto is found on coins as late as the reign of Edward VI. "These words had been used as a talisman of preservation in battle and as a spell against thieves," says the learned editor of the Canterbury Tales: "it was the most serviceable, if not the most elegant inscription that could be put upon gold coins." — *Exchange.*

MASONIC MEDALS.

MXLVII. A planchet struck in the form of a triangular level, the bottom of the cross-bar being four sixteenths higher than the feet. Obverse, On the left side, R.: L.: IGNACIO AL(EN)DE; across the top, N. 86 and on the right side OR.: D(E) GUANAJUATO; upon the cross-bar, ANO DE SU FUN.: 5842 [Worshipful Lodge Ignacio Alende, in the Orient of Guanajuato, year of foundation 5842, an error for 5642, equivalent to 1882.] Over the cross-bar is the Mexican eagle, with wings displayed and head to left, standing upon a nopal, on ground work; the field around the eagle removed. Reverse, Plain. Silver, the eagle and ground gilt. Length of side of the level, 32. An eye or loop at the top by which it is worn with a ribbon of the national colors.¹

MXLVIII. Obverse, An equilateral triangle from each side of which projects half of a six-pointed star (formed by two small triangles), the result being a planchet in the form of an irregular star of twelve points; the angles between the points are sawed out, and the saw-mark is noticeable on the specimen examined. In the half of that star which projects at the left, is an equilateral triangle; in that at the right, a lozenge, and in the one at the bottom a five-pointed blazing star; the field of these projections is filled with fine lines radiating from the centre of the piece, but appearing only outside the edge of the large triangle; the devices on these projections and the entire edge of the planchet are raised and burnished. On the field of the large central triangle is the figure of a youth, facing, symbolizing Freemasonry; he is draped, but the legs are bare; in his right hand he holds a sprig of olive, in his left he has an open book, the covers toward his breast, as if offering it to be read; with his right foot he is resting on a winged lion—the neck feathered—which crouches in the left corner of the field; its head facing, is surmounted by an "Eastern" crown; in its right paw is a drawn sword; the right wing is erect, but the left is partly under the foot of the youth. Behind him at the right is an acacia bush, leaves of which show above his right arm; at its root is a rule, gavel, and square surmounting the compasses; on his head is a small flame (?) over which is a radiant and flaming star of five points, with G on its centre; the rays at the right terminate in clouds. Legend, separated from the field by a line, on the left side of the triangle LOG.: SCOZESE LA LETIZIA on the right, ALL ORIENTE DI VENEZIA and on the bottom, FON.: L'AN.: DELLA V.: L.: 5806 [Scottish Lodge Letitia, in the Orient of Venice, founded in the year of true light 5806.] Reverse, Plain. Brass, or gilt. Size 34.²

¹ From a rubbing sent me by Dr. Bastow. The Lodge is named for a gentleman prominent in the Order in Mexico, as I understand, but I have not obtained further information. ANO has the *tilde*.

² This is rather a badge than a medal, and is a cast; but as evidently used for a medal by the Lodge,

being the Members' jewel, I include it. It is doubtless very rare, for Freemasonry in Venice was suppressed soon after the fall of Napoleon. The figure of the lion alludes to St. Mark, the Patron Saint of Venice, (the lion being his emblem), and indirectly perhaps to the Roman Church, whose hostility to the Order was

MXLIX. Obverse, On an elliptical planchet the square and compasses enclosing a five-pointed star, on which is a circle enclosing G; over the head of the compasses is a scroll curving downward and the ends of which curl inward; it bears the words IL DOVERE; beneath the square is a similar scroll curving upward, and inscribed OR.¹ DI LUGANO [The name of the Lodge, "Duty," Orient of Lugano.] Around the planchet is a snake devouring its tail, its head at the bottom, while its body forms a twisted loop at the top; on the body at the left 25 GENNAIO, 1877 and on the right, 17 GIUGNO 1883 [January 25, 1877, the date of foundation; June 17, 1883, date of admission to the Grand body formed by the alliance of the Swiss Lodges, and now called the Grand Loge Suisse Alpina.] Reverse, Within a wreath formed by two branches of acacia, crossed and tied with a bow of ribbon at the bottom and open at the top, the inscription in five lines — * — | LIBERTA | EGUALIANZA | FRATELLANZA | — * — [Liberty, Equality, Fraternity.] Silver (?) gilt. Size 26 by 22 nearly.¹

The Lodge *Liberté* of Lausanne, Switzerland, No. 22 on the roll of Alpina, has a member's badge, which is partly struck, but is a jewel rather than a medal, and hence I do not number it. It is formed by the square and compasses enclosing a Liberty cap; on the square in script letters L.¹ ET P.¹ □ LIBERTE [Illustrious and Perfect Lodge Liberty.] This is worn with a rose-colored ribbon edged with white, on which is a dark green circle with a silver five-pointed star, bearing G. The □ is an oblique parallelogram, and encloses .¹ The Lodge was founded September 11, 1871.

ML. Obverse, A star-formed planchet formed by two equilateral triangles, one surmounting the other; within the under triangle is a smaller one, its apex downward, on which are two right hands joined, surrounded by clouds; on the left side of the upper triangle BIENFAISANCE; on the right, & FRATERNITE and on the base O.¹ DE S. IMIER [Benevolence and Fraternity, Orient of St. Imier.] Reverse, Two similar triangles, braced, within which is the face of the radiant sun: one of the triangles has the words PAIX, UNION, FORCE, one word on each side [Peace, Union, Strength] and on the other, II^e J.¹ | 3^e M.¹ | 5833 [11th day of the 3d month 1833.] A loop or ring at the top by which it is suspended with a rose-colored ribbon and rosette of the same. Silver. Size, point to point 28.²

MLI. Obverse, A pair of scales suspended by a bow of ribbon; beneath are two right hands joined. The legend is singularly arranged outside a

checked during the period when the French held Venice; about 1817 the city was attached to the Austrian possessions, and Masonry in turn was again prohibited. The Lodge was apparently named after the mother of Napoleon. The ribbon is red, white and green in perpendicular stripes of equal width; the central white stripe was once embroidered with small Sardinian crosses in silver. The medal is in the Lawrence collection.

¹ In the Crowe collection. I am indebted to Bro. Crowe for descriptions of this and the following Swiss medals, and for information concerning the Lodges which struck them. This Lodge is No. 24 on the roll of "Alpina," and its orient is in Lugano, one of the

chief towns in the Canton Ticino, on the shore of Lake Lugano, not very distant from the Italian border. The medal is worn with a light ribbon and flat link through the loop; I know of no impression in America at present.

² In the Crowe collection. Bro. Crowe gives the date of foundation as Feb. 25, 1883, though the figures in his engraving seem to be eleven, as given in the text: I should, but for his authority, have read it May 11th, the Masonic year being usually reckoned from March, in earlier days at least, as I have elsewhere noted: as I believe he has been in correspondence with the Lodge his assignment of the date must be accepted. St. Imier is a small village in the Canton of Berne.

circle of small dots which surround the device, above, ORIENT. LATOMORUM ORDO and below, completing the circle, VERITATIS AMICORUM [I read this, Order of Free Masons, of the Orient (*orientis*) of Friends of Truth.] Reverse, The square and compasses, surrounded by a circle of dots, outside of which the legend above, GENEVENSIS O. & V. (*sic*) and below, completing the circle, FOND. XXX NOV. MDCCCLVI [Orient and Valley (?) of Geneva, founded Nov. 30, 1856.] A ring and loop at the top for suspension. Gilt. Size 25.¹

MLII. Obverse, Two right arms extending from clouds, the hands clasped; above is the All-seeing eye within a radiant delta or triangle; below are the Holy Bible, square and compasses. Legend, above, □ ∴ AMICITIA and below, completing the circle, * OR. MIHALENY * [Lodge of Friendship, in the Orient of Mihaleny.] Reverse, Two olive branches joined at the top by a plumb-line which falls across the field; a trowel at the right crossed with a mallet at the left. A row of dots on the edge. Brass. Size 28. A die-projection at the top of the planchet, pierced, with a ring, by which it is worn suspended by a scarlet collar.²

MLIII. Obverse, On the peaks of three rocky mountain tops, stand three pillars, the central one slightly taller than those on the sides, and with a higher capital; the capitals are surmounted by crowns. Legend, on a border slightly raised above the field and in dead finish, ZU DEN DREI SÆULEN [Lodge of the Three Pillars.] Completing the circle at the top, on the left is an elliptical tablet enclosing the extended compasses, and on the right a similar tablet with the square. Between these tablets on the border in two lines, separated by a line drawn from one tablet to the other, 1783-1790 | 1877 3. SEPTB. Reverse, On a group of formal rays arranged to form a kind of cross or quatrefoil, is an ornate shield, charged with a ducal coronet; no tinctures are shown. Legend, on a border like that on the obverse, ORIENT KRONSTADT and at the bottom, completing the circle, a diamond-shaped ornament between two six-pointed stars. Silver gilt, and probably other metals. Size slightly larger than 26.³

W. T. R. M.

1 In the Crowe collection. Bro. Crowe says this Lodge was founded at the time given on the medal, by the Grand Lodge of the Rite of Memphis, reorganized under the Grand Lodge Alpina, October 14, 1866.

2 I am indebted to Bro. Emmons for this description of the medal in the Lawrence collection. I am informed that the Lodge is in Roumania, and under the obedience of the Grand Orient of France, but have no further particulars. The medal is said to be scarce, and that described is the only one known in America. This may be said to be the case with the other Masonics from Austria, Hungary and Eastern Europe in the Lawrence cabinet, which I describe.

3 In the Lawrence collection. This Lodge is located at Kronstadt, in Transylvania; its origin and early history is given in Vol. III, pp. 259, *et seq.* of "*Geschichte der Freimaurerei in Oesterrich-Ungarn*," by Ludwig Abafi, Buda-Pest, 1893. It dates from about the middle of the last century. The name of the Lodge seems to have an allusion to the family name of a dis-

tinguished Brother (Mart. Gottlieb Seuler v. Seulen, of Kronstadt, born in 1730, and died in 1772), who received Masonic Light in the Lodge of the Three Globes, Berlin, and obtained permission from that body to open a Lodge in Siebenburgen, from which the Lodge at Kronstadt (which struck this medal) seems to have sprung about 1778, and of which Joseph von Sulzer, a relative, was first Master. There were some complications in its early days growing out of a quasi connection with a body working under the Scottish rite, and the earlier dates on the medal may have some reference to those difficulties, but more probably I judge, to the great opposition under which the Order in Austria was laboring at that period, and to its negotiations with the Russian Grand Bodies. There are various allusions to these matters in the fourth volume of the History cited, and I am informed that further references will be given in the succeeding volumes which have not reached America at the time this is printed.

THE COINS OF MORELOS.

To the Editors of the American Journal of Numismatics.

THE deep interest I feel in Mexican numismatics has induced me to make the following remarks on the issue of the Morelos Coinage, and add something to Mr. Low's sketch and supplement on this interesting series, in the hope that he may find something new when he decides to extend his description of this money.

An erroneous idea generally prevails that all of these coins emanated from Oaxaca. This may have arisen from the fact that Fonrobert attributed them to that place, — partially justified by his No. 6,948 bearing that name. Then again Mr. Low's No. 18 in his supplement, (*Am. Jour. Numis.* xxix, p. 11), would tend to substantiate the belief.

Morelos, writing from his headquarters at Tixtla, (four leagues from Chilpancingo, capital of the State of Guerrero), Aug. 12, 1811, to the Lic. Rayon, says, "Finding myself without succor, and the Treasury in debt some thousands, caused by so many devouring our commissariat, I have resolved to issue a copper coinage in the form of an order or promise to pay. In this way the poor and the rich will alike assist us. The money is from one-half real to one peso, less *tostones* (4 *rls.*), useful coins, and by which it appears we can be well sustained. I have published this determination, in an edict, among the sutlers of the army and in the Province of Tecpan, so that no one will refuse it, and that it may have its due value in the market. The proclamation I send to you, so that if you think well of it, you will have it published in the places you may deem most convenient. God keep you many years. — José Maria Morelos."

Morelos attacked and captured Oaxaca on November 25th, 1812. In February, 1813, he left for Acapulco. It is thus evident that in August, 1811, Morelos had coined and was coining money. We are told that he had to abandon mule-loads of copper money on his march to Oaxaca. Two hundred bars of silver were captured at Pachuca in April, 1812, one hundred of which were reserved for Morelos, which he converted into coin in Oaxaca. In January, 1814, Congress resolved to remove from Chilpancingo to Tlacotepec, for greater safety. Berazaluze, the Treasurer, started with \$10,000 in copper money, the contents of the treasury, but had to abandon it on the road for want of mules to convey it. Among the reforms instituted by Gen. Alvares, (of the insurgents), upon taking command at Oaxaca in March, 1814, was the abolition of copper money and all other money not bearing the royal stamp, — his purpose being to establish greater confidence in the circulating medium of trade.

One further remark: — Gen. Nicolas Bravo, of Chilpancingo, was a staunch adherent of Morelos throughout the military career of that officer. In July, 1886, (less than one year after the find of the Morelos coins mentioned by Low in his "Sketch" of the same), a similar find was unearthed on a farm at Chilpancingo, which was formerly the property of Gen. Bravo. This buried treasure was discovered whilst plowing a field. On September 10th, at the unveiling of a monument commemorating the centennial anniversary of the birth of this General, the event was used as an opportunity to distribute these coins in Chilpancingo and throughout the Republic. I wrote to the Governor of the State, Gen. F. O. Arce, for particulars. The reply says that the dates were 1812, 1813 and 1814; the denomination, *ocho reales*; 570 of each year; a few were two-reales pieces, and all of copper.

These extracts are from my notes on "Mexican Numismatics," copied from Alaman's and Bustamente's History of the period of the war for independence. Comments on the above would extend this article beyond the limit I proposed; my object being simply to show that Oaxaca has no better right to claim the Morelos Coinage than Chilpancingo, or Tixtla, if preferred. From these statistics it would appear that the copper coinage at least was greater at Chilpancingo.

I have in my possession the following unpublished Morelos coins:—



$\frac{1}{2}$ Real, 1813. Type of Fon. 6948, Low's XXIV, but the letters are more plump and are crossed; on the obverse the lion is not so erect; on the reverse the arrow points to centre of L; reeding on border broad. *R.* Size $17\frac{1}{2}$ mlm.

It is possible that this may be Low's 12 of his Supplement, but as that is not described I cannot verify it.

8 Reales, 1814. Obverse, Usual type with flowered field; dots before and after . 8 R. Reverse, Bow contracted at ends, or sides, forming almost a square; string feathered; field filled with ornament at either side; *SUD*, rather under usual size and close to bow string. *R.* Edge engrailed. Size $32\frac{1}{2}$ mlm. I am in doubt whether this piece is cast or struck; it has the appearance of the former, but the engrailing would indicate the latter.



The third piece which I illustrate, is a very rare 8 Reales of Oaxaca mintage, now in the collection of Mr. Benjamin Betts, of New York, who kindly allows it to be engraved for this article. No other example has come to our notice.

The others described below are in my own collection.

8 Reales, Ferd. VII, 1809, m.m. \hat{M} ; cast; counterstamped with a circular depression containing the Morelos monogram and two stars as in Low's XXVII, but not from the same stamp. There is a re-counterstamp with a circular depression containing the Indian arms—a sling, a crossed quiver and lance, and a hand above holding an arrow to a bow, encircled by a continuous wreath of laurel leaves. This counterstamp is partially over the edge of the former, showing it to be a subsequent one. Their sizes are relatively 13 and $17\frac{1}{2}$ mlm.

8 Reales, Ferd VII, 1810, m.m. \hat{M} ; cast; two counterstamps, fac-simile of the last with another counterstamp of a circular depression containing a monogram in script of two letters crossed below, the curves turned one to right the other to left; the second counterstamp (as in the last) here encroaches one-third over this (third) counterstamp, obliterating that portion. Its size is $8\frac{1}{2}$ mlm.

8 Reales, presumably of Ferd. VII. This piece shows but tracings of the original; the edge is worn, filed or eaten away down to a knife-blade edge; the whole has the appearance of having lain in acid. It has three counterstamps, as last, but only

that of Morelos is recognizable, and of that only one-half, as it is very deep. The sizes of the others furnish presumptive evidence of their being the same as those described. This last piece was found at the Barranca del Puerto de las Tunas, hacienda of Queréndaro of Zinapécuaro, Michoacan.

I notice that the Morelos counterstamp on each of these three pieces is directly over the face of Ferd. VII. Was this to obliterate that face, or because it presented a smoother surface? I incline to the former suggestion.

GUADALAJARA, Jal., Mexico.

J. W. BASTOW.

THE SECOND ISSUE OF THE JOHN PAUL JONES MEDAL.

IT is not known by all collectors that the United States presents to foreign Governments impressions from the dies of the National medals, voted by Congress to our heroes of the army and navy in all the wars. "American Colonial History illustrated by Contemporary Medals, by the late C. Wylls Betts," No. 568, describes the original John Paul Jones medal, but it is not stated that this first issue was also struck in bronze, the most numerous of all the metals; one of these medals is now before me, and also one of the second issue. It is mentioned that the die cracked. We have seen impressions in a number of stages of breakage, and it seems that the dies finally became useless. New dies were prepared, from which the name of the artist, DUPRE. F. on the bust, and also in exergue below the naval scene on the reverse, were omitted. The remainder of the type, except die differences, is the same. In the new die the entire stern of the vessel on the extreme left, with stern toward the observer, is shown, while on the old die only two-thirds of this stern shows. The new die omits the period after FVGATIS. The second issue is not mentioned by Betts, though it is the only John Paul Jones medal now struck by the United States mint.¹ This second issue may be not improperly styled original, for none for actual award were struck from the new dies.

EDMUND J. CLEVELAND.

OBITUARY.

CHARLES HENRY WRIGHT.

MR. CHARLES HENRY WRIGHT, for sixteen years or more the efficient Curator of Numismatics, in the American Numismatic and Archaeological Society of New York, died at his late residence, No. 28 West One-hundred-and-thirty-second Street, New York, on Tuesday, the 6th of October, from paralysis of the brain.

Mr. Wright was born in Woolwich, England, in 1847, and was the son of the late Major Joseph Stanley Wright, of the British Army; in his boyhood he was a chorister in several of the Cathedrals and Churches in cities where his father was stationed, in England and Ireland. He came to the United States in 1870, and engaged in business; for the last fifteen years he has held a responsible position with Messrs. Smith, Hogg & Gardner, of Boston and New York, but found occasional opportunities to enjoy the relaxation of the playground, in his favorite English game of cricket, and was a member of the Harlem Cricket Club.

¹ Doubtless because struck later than the date at which Mr. Betts closed his record, and as being National and not Colonial. There are many others that bear a somewhat similar relation to Colonials. — EDS.

He early developed a taste for Numismatics, and joined the A. N. and A. Society in 1878, and was chosen Curator of Numismatics two years later, which office he held until his death. The work he did in this position was of exceptional value and highly appreciated by his associates, who will find it difficult to fill his place with one so devoted, and so well adapted to its duties. He was especially well informed on English and Irish coins, and always ready to impart his knowledge to those who consulted him; his own collection of these coins was very extensive, and often served to add interest to the meetings of the Society; it was particularly rich in "Gun money," of which he had several examples of great rarity, including some in tin and even in silver and gold. He also had a choice collection of the "Wood series" pieces, while his cabinet of Territorial gold coins was remarkably valuable in extent and variety, not less than for its intrinsic worth. Mr. Wright was interested in historic study, as well as in Numismatics, and was a member of the New York Historical Society.

His funeral was attended on Friday afternoon, the 9th instant, from the Church of the Holy Sepulchre, East Seventy-fourth Street, New York, the Rev. Thomas P. Hughes, the Rector, officiating; representatives from the various bodies of which Mr. Wright was a member acted as pall-bearers; the American Numismatic and Archaeological Society were present as a body, while a profusion of flowers, the offerings of his friends and associates, covered the casket. The interment was at Greenwood Cemetery.

Suitable action has been taken by his numismatic associates, which reached us too late to be given here, but will be printed in our next issue.

EDITORIAL.

THE CENTS OF 1793.

ON a previous page of the present number will be found the first portion of Mr. S. S. Crosby's paper on the Cents of 1793, in which he proposes to give an account of the several dies, and their combinations, of these rare and obsolete pieces. Some doubt was there expressed as to whether it would be permissible, under the provisions of the United States Statutes, to engrave and print illustrations of these coins, by which alone the minute distinctions in the dies can be shown. Application was therefore made to the Secretary of the Treasury for a ruling on the question; and if it should be judged that such pictures would be a technical violation of the law, for the necessary permission to illustrate them, for which a provision is made in the Statute. We are happy to inform our readers that since those pages were printed, we have received a letter from the Hon. Charles S. Hamlin, Acting Secretary of the Treasury, in which he states that the question was submitted to the Solicitor of the Department, who "gives it as his opinion that the proposed use of such photogravure representations would not come within the prohibition of the Statute." We shall therefore be able to show the differences mentioned, by means of photogravures, in later numbers of the *Journal*.

The law, to which reference is made, was intended among other things to prevent counterfeiting, or the use of store-cards, tokens, and the like, in the semblance of coins, whether of this or of any Government; and a strict construction, if insisted upon, would have made every work on Numismatics containing illustrations of coins,—ancient or modern,—illegal. While it was hardly to be supposed that this was the meaning or intention of the law, it seemed to be the only course open to the *Journal* to procure, if possible, the consent or a favorable ruling of the Department. This ruling, as now rendered, is very important and valuable to all

students of coins. Had an opposite view been taken, it might have prevented the circulation of the foreign Numismatic magazines, and even the possession of most of the ancient and modern works on coins and their devices.

THE MURAL PAINTING AT THE HOUSE OF THE VETTII, POMPEII.

REFERRING to the very interesting discovery of a mural painting in the House of the Vettii, at Pompeii, originally printed in the *London Numismatic Chronicle*, and reprinted with the original descriptive article by Mr. Talfourd Ely, in the last number of the *Journal*, we find in the *Revue Numismatique* (Paris), for the third quarter of the present year, some remarks by one of the editors, upon the inferences drawn by Mr. Ely from the picture. He says:—"I am unable to accept his interpretation (that it represents the process of coining), because the Cupids who are working at the forge are not striking coins; there are no dies shown, and the operation does not agree with that shown on the little bronze coin of Paestum. As to the person before whom one of the figures is seen weighing some object of value, I regard it as representing a Roman lady who has come to the shop of a goldsmith to select jewels. The picture, even with this interpretation, has great interest to numismatists, since we know that goldsmiths and coiners used similar processes. This mural painting has a certain relation to the curious bas-relief of Laodicea, which represents the goldsmith Phornios. (*Revue Archéologique*, 1892, II, p. 289, pl. XXIII.)"

The questions raised in this discussion are of great interest. It seems to us that while it must be admitted, as there is force in the comments of the learned French editor, his theory does not account for the presence in the painting, of the peacocks, which are well known symbols of Juno, the special patron deity of the Roman Mint; and the vigorous action of the figure at the left, as he brings down his heavy hammer upon some object which is held with large tongs upon the anvil by his companion, is hardly consistent with the processes needed to make the delicate jewels which delighted the Roman maids and matrons. The tongs, well known to have been employed by the coiners, may be holding a small die, for all that appears to the contrary; the Cupid nearer the furnace, on the other hand, seems to be occupied in work requiring greater care. We see nothing inconsistent with the theory that both operations may be going on,—the minting of coins and the ordinary work of the goldsmith, which as the editor of the *Revue* well remarks, were very similar processes.

MARIA THERESA THALERS.

SOME surprise has been expressed by correspondents of several of the numismatic journals abroad, on learning that between 1891 and 1895 two millions of the Thalers of Maria Theresa have been restruck with the date 1780, for exportation. The seigniorage derived from this operation by the Austrian Mint is stated to have amounted to 530,000 florins. We find references to the matter in several of our foreign exchanges. These thalers, sometimes called Levant Dollars, because they circulate in the Levant under the name of *talaris*, have continued to be minted for a century and a half since the original issue, and with but little if any variation in the dies. The principal markets, says the *Revue Belge*, in which they are bought, are Trieste, Alexandria, Zanzibar, Massowah, and Tripoli. They were largely used in the Abyssinian war, in 1867, and in the Ashanti country in 1873. They are still highly valued in Morocco, Egypt, Zanzibar, Bornou, and on the west coast of Africa, for trading purposes; in these districts they have much the same standing as the Mexican Dollars in China. This fact has long been known in America, and it was the hope that a similar market might be found for our silver that led to the minting of our Trade Dollars, a move which as is well known failed to win success.

These pieces not unfrequently turn up in Coin Sales, and collectors should remember that they are not only abundant, notwithstanding their date, but that like other silver coins their nominal value at present is far above their actual value whether as coins or specimens.